6: Anonymous U-4.5 (no date) 1938 RBS Lithuanian RBS

[Frontispiece]

The Chamber of Commerce, Industry and Crafts, erected in 1938. Architect V. Landsbergis-Žemkalnis.

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oggen), 1844; Naumiestis (Neustadt), 1845; Priemai, 1847; Šiauliai (Schaulen), 1851. A new period of Evangelical church construction began with the immigration in the 60's --Raseiniai (Rossieny), 1862; Vištitis (Wischtyten), 1864; Švekšniai (Schwekschny), 1867; Vilkaviškis (Wilkowischki), 1868; Garliava (Godlewo), 1870; -- and at the end of the 70's: Šakiai, 1877; Virbalis (Wirballen), 1878; Batokiai, 1885; Jurbarkas (Georgenburg), 1892. From the most recent period, finally date the churches of Sudargiai, 1914, and Pilviškis, 1926. The Evangelical congregations themselves, however, are much older.

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/160/ Finally, a brief glance may be directed at the secular buildings of the baroque period, of which two in Kaunas are worthy of attention, the so-called Maironis house on the market place at the city hall (named after the poet Maironis) and the city hall of Kaunas itself.

The Maironis house originated as the city palace of a magnate. Its builder was Christopher Paz, the master builder of Pažaislis. Noteworthy in this building is the graded [gebrochene] roof and the high facade which does not face the market place at the city hall. The city hall was built in its present form in 1771. It is a single-storied, quadrangular building with a rustica, on the front side of which there is a terrace which leads around the tower. The tower itself is of great beauty and elegance. It tapers steadily as it rises, and gains special grace and lightness throug the octagonal form which is resolved into a square from the third story on. In addition we find still a few other baroque buildings, such as the house of the Evangelical consistory, stemming from the seventeenth century.

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Few castles in the baroque style have been

346 forms of the Middle Ages to come to life again. Concerning this period Prof. Weber says in the essay already mentioned: "The beauty of rising pointed spires and slender, high-pointed arch windows, and also the charm of natural brick color were discovered anew. A second great layer of Gothic red brick churches is now being laid over Lithuania's cities and villages, this time, to be sure, only imitations of real Gothic." (26) Ex-

26. Prof. P. Weber, Litauische Kirchen, op. cit., p. 138.

amples of this are the churches of Jonava and Vilkija on the Memel as well as the church of
341 Rokiskis built by Tiesenhausen. Moreover the second half of the nineteenth century is a period of imitations of all possible styles and in Lithuania, as elsewhere, completely dependent on the eclecticism with its resulting confusion of style which is characteristic of the West. Thus we frequently find in later church buildings a combination of the most varied forms of style which can
[344] no longer be called organic. That even the baroque style celebrated its resurrection in the course of this neo-Renaissance[1] is seen, for example, in the former gouvernement palace, the present palace of the president. The baroque facade here is well divided by two side projections, with a rustica. The end of the roof, a cornice resting on brackets, is carried over the portal and the side projections in slightly wavy lines. These lines have their correspondence in uniquely formed /165/ chimneys.
[345] From most recent times[1] finally, dates the building of the state theater, also to be mentioned in this connection, whose front shows a special lightness of organization through three high windows. The interrupted lines of the roof, which are repeated in great volutes, underline the impression of animation, movement, and grace.

1 [19th century -- Analyst]

• 344 In the sphere of public building, too
the architectural thinking of the West found its expression. To be sure, one was not able here at first to free oneself of the preference for the representative building style of the prewar period, of which, for example, the pompous organization of the columns of the Bank of Lithuania or the facade of the Palace of Justice are characteristic. Free treatment of antique formal elements is shown in the small structure of the art school.

Along with buildings intended primarily for representation, which understandably filled a need in the first years of new statehood, there were others in which the interpretation of a new publicity is visible even from the outside; we may think for example of the new main post office with its broad, soaring glass windows, behind which in uniform rooms the whole public business--this applies incidentally also to the interior arrangement of the Lithuanian Bank--takes place before the eyes of the people. But here, too, facade and organization are strongly emphasized, and the impression of representativeness, of rhythm, and of proportion is deliberately maintained. Only in a very few of these public buildings do we find an attempt to limit them exclusively to the functional and to free them from the expression of the human element. Even a modern cement structure like the building of the Kaunas District Administration in the main street does not do away with a well executed organization--pilaster-like projecting verticals, against which the powerful horizontals of the side projections are balanced--the whole clear, cool, and though remote and impersonal with its many small windows, of a conscious refinement in all its functionality. In other buildings again we meet attempts to enliven the functional forms of modern architecture through decorative ornamentation and decorative motifs, for example in the state insurance building, where to be sure, the impression of organic consistency is

344 not achieved. On the other hand, the decoration of the ceiling in the interior of the main post office represents a thoroughly happy solution.

346 /168/ Among the most interesting buildings of the most recent times belongs the Museum of Vytautas the Great of the year 1935. In this building, which is dedicated to the old memories of a glorious past, the fortress-like character of the whole arrangement seems intentional, although the contrast between the front side of the structure and the rear is somewhat too pronounced. On a lower floor with two side wings, whose facade is divided by an unusually great number of broad, symmetrically spaced windows, the compact, windowless wall of the upper story is built up. Especially the mighty side wings are effective through the uniformly white surface of their walls, while the projection of the central facade is divided by slender, rising pilasters which seem almost too strong for the entablature which rests on them. We find here a complete renunciation of the clear separation of supporting and supported elements, the harmonizing of bearer and burden in the sense of conservative aesthetic feeling. A single example from the past, the doge palace of Venice, shows a similar distribution of mass. Perhaps, however, this example is too far-fetched, for as a matter of fact the structural feeling of the modern architect has been basically changed in relation to a still recent past through the use of steel skeletons and cement. This building, which naturally ran up against protests, (28)

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28. Cf. for example Dr. H. Kairiūkštytė-Jacynienė, "Dėl Vytauto Didžiojo vardo muziejaus projekto" (On the Project of the Museum of Vytautas the Great), in Židinys, 1931, Vol. XIV, No. 8/9, pp. 167-170.

is thus characteristic. The high tower erected ne

346 to the museum is connected with it through a sort of protected passageway, whose arcades find no correspondence in the overall arrangement. The interior architecture of the building, within its large, light exhibition halls and office rooms, serve well the purpose for which the museum is intended.

344 Out of the great number of public buildings which have arisen since the re-establishment of the state, in this context only those few can be discussed which seem characteristic of the trends in the new architecture of the country. Specific characteristics can /169/ not yet be recognized there, except, in most recent times, the transition from stone construction to cement and steel framework construction. Along with the already discussed building of the Kaunas District Administration, the building of the National Bank is representative of this style. Here one has already progressed quite a bit farther along the road to functionalism. It is a building of complete anonymity and impersonality. Large continuous verticals divide the block of the structure into narrow strips of windows. It is symmetrically fashioned out of surface and line, without decorative elements, without relation to the human factor--a many-storied office building with a regular series of windows and of functionally logical construction. The building of the National Bank, in which also the Foreign Ministry is located, was completed in 1935.

341 It is not without interest that the newest warehouse style--steel houses with broad, poster-like horizontal surfaces--such as is characteristic, for example, of the latest development in Holland (but also in Germany), has as yet met with no approval in Lithuania. Perhaps this is connected also with reasons of climate, since in a northern country natural obstacles stand in the way of the construction of broad window surfaces. We find

11: League of Nations G-4 (no date) 1939 RB5 Lithuanian RB5

IV. ORGANISATION OF MARKETS

The action of the Government and of the central agricultural organisations with a view to the organisation of markets and the standardisation of agricultural products may be briefly summarised as follows :

To enable the small agricultural undertakings (which predominate in the country) to produce standardised agricultural products for foreign (and home) markets and to export in large quantities, the Government, even before the world depression, had taken steps to combine the small agriculturists into big central organisations (dealing both with production and marketing). The following three organisations were founded : (1) " Lietuvos Žemės Kooperatyvų Sąjunga " (Lithuanian Union of Agricultural Co-operative Societies). abbreviated to " Lietūkis ", which now centralises all cereal exports ; (2) " Centralinė Lietuvos Pienos Perdirbimo Bendrovių Sąjunga " (Lithuanian Central Union of Dairymen's Co-operative Societies), abbreviated to " Pienocentras ", which now centralises the production of butter for export and the export of butter and eggs ; (3) the " Maistas " joint-stock company (the shareholders being the State and the pig-breeders), which at present centralises the production of bacon and other meat preparations for export and also the export of the meat preparations, animals for slaughter and poultry. In 1930, a joint-stock company

Chamber of Agriculture at Kaunas.